KEY FACTS

<table>
<thead>
<tr>
<th>Module name</th>
<th>Nineteenth Century Opera</th>
</tr>
</thead>
<tbody>
<tr>
<td>Module code</td>
<td>MU2131</td>
</tr>
<tr>
<td>School</td>
<td>School of Arts</td>
</tr>
<tr>
<td>Department or equivalent</td>
<td>Music</td>
</tr>
<tr>
<td>UK credits</td>
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<tr>
<td>ECTS</td>
<td>7.5</td>
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<tr>
<td>Level</td>
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<tr>
<td>Delivery location (partnership programmes only)</td>
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MODULE SUMMARY

Module outline and aims

This elective module enables students to explore the breadth and diversity of nineteenth-century opera from the 1820s until the end of the century, taking in German, Italian, French and Russian developments. A series of ten lectures covers the most important developments through the period in question with special attention paid to the vitally important figures of Verdi and Wagner, in each case looking at a representative opera in greater detail. Students are expected to watch or listen to each of these operas in between lectures. The course will also include material on opera houses during the period, audiences for various types of opera and other aspects of social context, approaches to staging, notable opera singers during the nineteenth century, and the relationship between operatic and other artistic/cultural developments.

- To investigate the development of the operatic medium and its conventions, and the relationship between music, text, drama and staging in different locations through the course of the 19th century
- To investigate the relationship between different operatic conventions, languages and genres, and their respective audiences and social milieus

Content
- German Opera from Weber's Der Freischütz to Wagner's Lohengrin. Case Study: Carl Maria von Weber, Der Freischütz (1821)
- Early Nineteenth Century Italian Opera: Rossini, Bellini, Donizetti. Case Study: Vincenzo Bellini, Norma (1831)
- French Grand Opera: Auber, Meyerbeer, Halévy, Berlioz. Case Study: Giacomo Meyerbeer, Robert le diable (1831)
- Glinka, Dargomyzhsky, and the Transformation of Opera in Russia. Case Study: Mikhail Glinka, A Life for the Tsar (1836)
- Verdi 1: The "Galley Years" from Oberto to Stiffelio. Case Study: Giuseppe Verdi, Nabucco (1842)
- Wagner: Das Ring des Nibelungen, Tristan, Die Meistersinger, Parsifal. Case Study: Richard Wagner, Siegfried (1856-71)
- Later 19th-century French Opera: Gounod, Offenbach, Saint-Saëns, Massenet, Chabrier. Case Study: Jules Massenet, Manon (1884)
- Verdi 2: From Rigoletto to Falstaff. Case Study: Giuseppe Verdi, Otello (1887)
- Verismo opera: Bizet's Carmen, Mascagni, Leonvacallo, Giordano, Puccini. Case Study: Giacomo Puccini, La bohème (1896)

**WHAT WILL I BE EXPECTED TO ACHIEVE?**

On successful completion of this module, you will be expected to be able to:

**Knowledge and understanding:**

- Demonstrate a wide knowledge and understanding of the development of the operatic medium through the course of the nineteenth century, including the diverse vocal styles and 19th century operatic singing traditions
- Understand different operatic conventions, languages and genres, and their respective audiences and social milieus
- Articulate awareness of the changing attitudes displayed by composers to the relationship between music, text and staging in the operatic medium
- Appraise the very nature of opera as a medium and its relationship to this period
- Gain an overview of ways in which issues of class, gender and ethnicity can be made manifest in cultural forms, and how these might provoke different responses from various audiences

Skills

- Relate context to detail and apply both investigative and analytical skills in parallel

Values and attitudes:

- Respect and appreciate different musical and aesthetic values as pertain to particular historical periods, geographical locations and social classes.

- Apply a contemporary perspective to historical subject matter

HOW WILL I LEARN?

The module will take the form of ten two-hour lectures, in each of which there will be various opportunities for discussion within class. Each lecture will be in two parts: the first consisting of an overview of the period/place/genre in question, its conventions, essential stylistic attributes, and milieu, with some short musical examples; the second consisting of a more detailed examination of the case study opera. After each lecture, students are expected to listen to or watch the complete opera (all are available on Naxos Music Library, and DVDs, where available, will be made available in the library) with the score (details of where these may be downloaded are given below), and also do some reading around the work from texts suggested by the lecturer.
Teaching component | Teaching type | Contact hours (scheduled) | Self-directed study hours (independent) | Placement hours | Total student learning hours
---|---|---|---|---|---
Tutorial | 1 | 0 | 0 | 1 | 
Lecture | 20 | 129 | 149 | 
Totals | 21 | 129 | 0 | 150 |

**WHAT TYPES OF ASSESSMENT AND FEEDBACK CAN I EXPECT?**

**How will I be assessed?**

Coursework chosen from a list of options, involving either a detailed examination of a particular opera (which must be other than one of the ten case studies) or of a particular sub-genre of opera. Total length of submitted documentation: 2,700-3,000 words. There will also be an Examination (unseen), consisting of two essays, one of which will be a question dealing with comparative genres selected from those covered in the lectures, requiring the student to make some reference to several of the set works, the other will consist of a short analysis of a passage from an opera (not one of the set works, but belonging to one of the generic categories explored in the lectures) for which a score of the passage in question is provided at the exam.

**Assessment pattern:**

<table>
<thead>
<tr>
<th>Assessment component</th>
<th>Assessment type</th>
<th>Weighting</th>
<th>Minimum qualifying mark</th>
<th>Pass/Fail?</th>
<th>Final Assessment</th>
</tr>
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<tbody>
<tr>
<td>Written examination</td>
<td>Written exam</td>
<td>30</td>
<td>40</td>
<td>No</td>
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</tr>
</tbody>
</table>
Assessment criteria

Assessment Criteria are descriptions of the skills, knowledge or attributes students need to demonstrate in order to complete an assessment successfully and Grade-Related Criteria are descriptions of the skills, knowledge or attributes students need to demonstrate to achieve a certain grade or mark in an assessment. Assessment Criteria and Grade-Related Criteria for module assessments will be made available to students prior to an assessment taking place. More information will be available from the module leader.

Feedback on assessment

Following an assessment, students will be given their marks and feedback in line with the Assessment Regulations and Policy. More information on the timing and type of feedback that will be provided for each assessment will be available from the module leader.

Assessment Regulations

The Pass mark for the module is 40%. Any minimum qualifying marks for specific assessments are listed in the table above. The weighting of the different components can also be found above. The Programme Specification contains information on what happens if you fail an assessment component or the module.

INDICATIVE READING LIST

Students may wish to acquire their own copies of:


Those texts for an indicative reading list are indicated below..


Also you should regularly consult Sadie, Stanley (ed), *The New Grove Dictionary of Opera*, four volumes. Oxford: OUP, 2004. All the articles on this can be read on Oxford Music Online, available through the City Library website.
Scores for operas available for download at the following locations:

Der Freischütz: http:// IMSLP.org/wiki/Der_Freisch%C3%BCtz,_Op.77_(Weber,_Carl_Maria_von)

Norma: http:// IMSLP.org/wiki/Norma_(Bellini,_Vincenzo)

Robert le Diable: http:// IMSLP.org/wiki/Robert_le_diable_(Meyerbeer,_Giacomo)

A Life for the Tsar: http:// IMSLP.org/wiki/A_Life_for_the_Tsar_(Glinka,_Mikhail_Ivanovich)

Nabucco: http:// IMSLP.org/wiki/Nabucco_(Verdi,_Giuseppe)

Siegfried: http:// IMSLP.org/wiki/Siegfried,_WWV_86C_(Wagner,_Richard)


Manon: http:// IMSLP.org/wiki/Manon_(Massenet,_Jules)

Otello: http:// IMSLP.org/wiki/Otello_(Verdi,_Giuseppe)

La Bohème: http:// IMSLP.org/wiki/La_boh%C3%A8me_(Puccini_Giacomo)

Note: you should download the full score wherever this is available.

Version: 1.0

Version date: February 2015

For use from: 2015-16

Appendix: see http://www.hesa.ac.uk/content/view/1805/296/ for the full list of JACS codes and descriptions

CODES
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<th>Description</th>
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<th>Description</th>
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<td>W330</td>
<td>The study of the historical development of music and musical styles..</td>
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